THE Hollywood REPORTER
TORONTO DAILY №4
SEPTEMBER 9, 2013
THR.COM/TORONTO

EXCLUSIVE PORTRAITS
TORONTO DIARY
Nicole Kidman, Hugh Jackman & more!

09.10.2013 09:00 AM
SCOTIABANK 5 Press&Industry

09.11.2013 06:00 PM
RYERSON THEATRE Public

09.12.2013 01:45 PM
SCOTIABANK 1 Public

09.15.2013 09:30 AM
SCOTIABANK 1 Public 3

NORTH AMERICAN PREMIERE AT THE TORONTO IFF

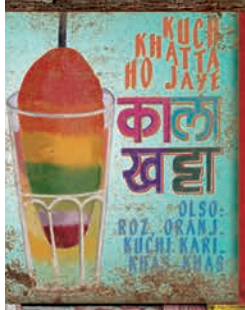
A FILM BY ANDRZEJ WAJDA

WAŁĘSA

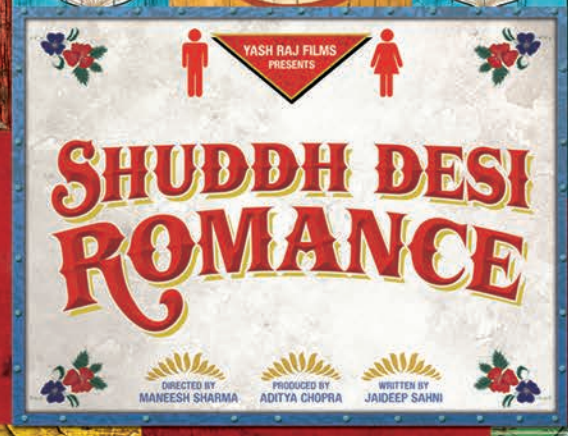
MAN OF HOPE

yash raj films

YASH RAJ FILMS
PROUDLY PRESENTS SHUDDH DESI ROMANCE
(A RANDOM DESI ROMANCE) FOR IT'S CANADIAN PREMIERE AT tiff. toronto international film festival



PRESS & INDUSTRY SCREENING
10th SEPTEMBER
@ 3:45 pm
VENUE: SCOTIABANK 7



PRESS CONFERENCE
11th SEPTEMBER
@ 10:00 am
VENUE: TIFF BELL LIGHTBOX

RED CARPET GALA SCREENING
11th SEPTEMBER
@ 6:00 pm
VENUE: ROY THOMSON HALL

PUBLIC SCREENING Q&A WITH TALENT
12th SEPTEMBER
@ 9:15 am
VENUE: CINEMA 2 TIFF BELL LIGHTBOX

PUBLIC SCREENING
14th SEPTEMBER
@ 2:00 pm
VENUE: SCOTIABANK

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SEPTEMBER 09, 2013
THR.COM/TORONTO | TORONTO | №4

The Hollywood Reporter

TORONTO WEATHER AND HIGH TEMPS
TODAY 72° F 22° C
TOMORROW 91° F 33° C

DALLAS, MANDELA SOLIDIFY ACTOR RACE

By Scott Feinberg

AWARDS BUZZ

First Sundance gave us **Ethan Hawke** (*Before Midnight*) and **Michael B. Jordan** (*Fruitvale Station*); then Cannes came along with **Bruce Dern** (*Nebraska*), **Oscar Isaac** (*Inside Llewyn Davis*) and **Robert Redford** (*All Is Lost*); and then Telluride produced **Chiwetel Ejiofor** (*12 Years a Slave*) and **Ralph Fiennes** (*The Invisible Woman*). Now Toronto, not wanting to be left out of the fun, has given us a batch of best actor Oscar contenders of its own.

Here at the fest, **Idris Elba**, heretofore best known for his

CONTINUED ON PAGE 2

Venice Chief Denies *12 Years* Money Flap

By Tatiana Siegel

Venice Film Festival artistic director **Alberto Barbera** came out swinging against reports that **Steve McQueen**'s *12 Years a Slave* skipped his festival after demands that 50 people be flown to the Italian city at the festival's expense were not met.

McQueen

Barbera was quoted in French and Italian newspapers discussing why the film didn't make the journey to the Lido. He tells *THR* his quotes were taken out of context.

"It has been brought to my attention that inaccurate quotes attributed to me regarding

CONTINUED ON PAGE 2

Hollywood Won't Touch Syria Crisis

As two dramas about the conflict vie for attention at TIFF, normally outspoken actors and filmmakers on hand for the fest remain conspicuously mum on the subject *By Stuart Kemp*

The conflict in Syria and the increasing likelihood of Western involvement is occupying hearts and minds at this year's festival.

Still, when it comes to Hollywood voices publicly weighing in on the debate over U.S. intervention in the territory, the silence has been deafening.

A number of high-profile Hollywood names on hand for the festival, who've been outspoken in the past on U.S. military intervention, have been uncharacteristically quiet on the issue. *THR* reached out to more than a dozen, including **Susan Sarandon**, **Penn Jillette**, **Josh Brolin** and **Tim Robbins**, all of whom were unavailable for comment. One TIFF attendee contacted by *THR* was ready to comment until being cautioned against it by his film's distributor.

Not everyone is mum on the subject, however. Syrian auteur **Mohamad Malas**, whose *Ladder to Damascus* had its world premiere at TIFF on Sunday, tells *THR* he feels it's up to the Syrian people alone to decide the fate of the country, stressing that his movie does not address such issues.

"I'm against intervention in the situation, but I am for intervention by the Syrian people, who are the only ones to have the right to change the situation," says Malas. He adds that when it comes to Hollywood's take on the subject, "all opinions are welcome" but underlines that the questions over Syria are incredibly thorny.

Italian distributor and producer **Francesco Melzi d'Eril**, who has Syrian film *Border* playing at the festival, says he understands Hollywood's reticence to weigh in.

"Hollywood is America and America has a big involvement in Syria, but there are no troops on the ground yet, so it's too early," he says. "They react fast but not that fast."

Perhaps *Border*, directed by **Alessio Cremonini**, and

CONTINUED ON PAGE 2

Sandra Bullock attended the festival screening of her film *Gravity* at the Princess of Wales Theatre on Sept. 8.

JASON MERRITT/GETTY IMAGES

THR HEAT INDEX

MATTHEW MCCONAUGHEY
Already impressed with his well-documented weight loss for his role in *Dallas Buyers Club*, audiences at the gala screening of the film give the actor a standing ovation.

LANCE ARMSTRONG
At the Q&A for Alex Gibney's doc *The Armstrong Lie*, Betsy Andreu, maligned for years by the disgraced cyclist after she suggested he was doping, tells the director, "Thank you for not buying the bullshit."

HARVEY WEINSTEIN
The Weinstein Co. chief parties into the early hours of Sunday morning as his company reps work out the deal to buy up Toronto hot title *Can A Song Save Your Life?*, starring Keira Knightley and Mark Ruffalo.

KNOW YOUR DEALMAKER

Kirk D'Amico
Myriad Pictures
President and CEO

The banner has taken on international sales duties for the Christopher Nolan co-penned *The Keys to The Street* and also boasts a strong roster that includes *The Disappearance of Eleanor Rigby: Him and Her* with Jessica Chastain.

Syria

CONTINUED FROM PAGE 1

Malas' *Ladder* will stir opinions at the festival. *Border* is the story of two sisters who, after learning that a member of their family has decided to desert the Syrian Army and join the opposition Free Syrian Army, are forced to embark on a hazardous journey to Turkey. Malas' film concerns 12 young Syrians who find themselves confined to an old house in Damascus as the uprising erupts around them.

Malas shot his $800,000 project in Damascus in wildly dangerous circumstances, just months after the outbreak of the 2011 insurgency, under a shroud of secrecy and at great risk to his crew. The production had to be halted twice. First, when a bomb exploded in the house next door to the shoot and again when security services kidnapped the movie's sound engineer for political reasons, according to Malas. The sound engineer was not released until 40 days later, so Malas was forced to replace him to finish the shoot. Malas still fears for his cast and crew, who remain in Syria.

Cremonini deemed shooting his movie in Syria to be "out of the question." When his co-writer **Susan Dabbous** — a journalist who had been kidnapped for 20 days in the territory — returned to Europe and said rural Syria

Ladder to Damascus

looked like Italy, he opted to shoot *Border* 40 miles outside of Rome and cast Syrians who live in Italy.

Both films are hoping to find international audiences at TIFF. Melzi d'Eril tells *THR* that part of the motivation to make the film came from a desire to bring Syria and its people to the big screen. Melzi d'Eril is doing his best, along with sales banner Rai Trade, to kickstart distribution conversations in Toronto. And Malas has been fielding meetings with sales agents here. But despite some positive noises from U.S. buyers, the films appear too hot to handle right now.

And for some high-profile TIFF attendees, the topic remains equally challenging. When asked about the Syria situation Sunday, one well-known auteur on hand to preview footage of his upcoming release demurred, adding that he "didn't notice" Hollywood's conspicuous silence on the subject.

— SHARON SWART AND CARSON GRIFFITH CONTRIBUTED TO THIS REPORT

Venice

CONTINUED FROM PAGE 1

12 Years a Slave have appeared in the European media," Barbera says. "To set the record straight, whilst we were disappointed not to be able to screen such a powerful film in Venice, any suggestion that it was due to costs or the size of the film delegation are wholly inaccurate."

The film had been rumored as a possible Venice selection leading up to the festival's lineup announcement in July. But in the end, it stayed in North America for its world premiere in Toronto and will make its European premiere at the upcoming London Film Festival.

But insiders were perplexed by the reports trickling out of Europe and say the Fox Searchlight film declined its invitation to Venice simply for strategic reasons and travel costs were never part of the consideration.

McQueen tells *THR* that for this particular film, a North American premiere made more sense. "Given *12 Years a Slave* is an American story, my intention was always to hold the world premiere in North America," the director says. "We've been thrilled to be a part of both the Telluride and Toronto film festivals, and look forward to our European gala premiere at the London Film Festival next month." THR

Actor Race

CONTINUED FROM PAGE 1

acclaimed work on TV in *The Wire* and *Luther*, has earned raves for his portrayal of South Africa's greatest hero in *Mandela: Long Walk to Freedom*. So, too, has **Matthew McConaughey**, who shed nearly 40 pounds to portray a real person who was diagnosed with AIDS in the mid-'80s and began smuggling and selling more effective medications than the FDA had been willing to approve. Meanwhile, **Chris Hemsworth**, best known for *Thor*, plays Formula One race-car driver **James Hunt** in **Ron Howard**'s *Rush* and **Benedict Cumberbatch**, best known as TV's latest Sherlock Holmes, plays WikiLeaks founder **Julian Assange** in *The Fifth Estate*.

Those best actor candidates all come on top of the leading men from several wide releases — among them **Forest Whitaker** (Lee Daniels' *The Butler*) — and a batch of hopefuls still to come: **Tom Hanks** (*Captain Phillips*), **Joaquin Phoenix** (*Her*) and **Ben Stiller** (*The Secret Life of Walter Mitty*) at the New York Film Fest, plus **Christian Bale** (*American Hustle*

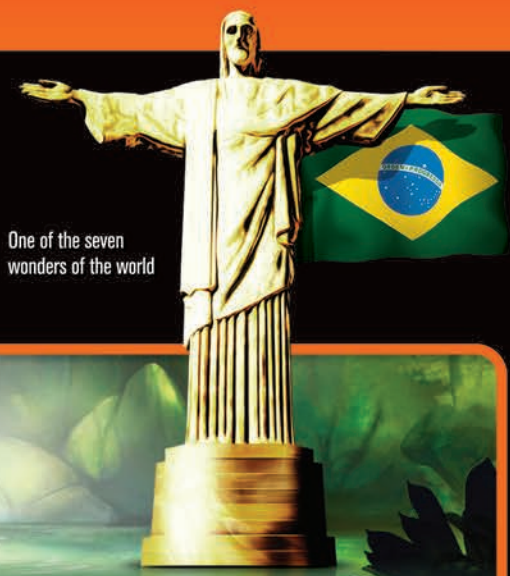
Mandela: Long Walk to Freedom

and *Out of the Furnace*), **Steve Carell** (*Foxcatcher*), **Matt Damon** (*The Monuments Men*), **Leonardo DiCaprio** (*The Wolf of Wall Street*), **Michael Fassbender** (*The Counselor*), **Philip Seymour Hoffman** (*A Most Wanted Man*) and **Mark Wahlberg** (*Lone Survivor*).

If Toronto is to stake a claim to predicting the best actor trophy as it did with last year's best actress **Jennifer Lawrence** (*Silver Linings Playbook*), McConaughey and Elba need to keep the momentum going through awards season. THR

tiff. toronto international film festival 2013

HIGH QUALITY **BRAZILIAN FILMS**



Sometimes your choices are your own destiny

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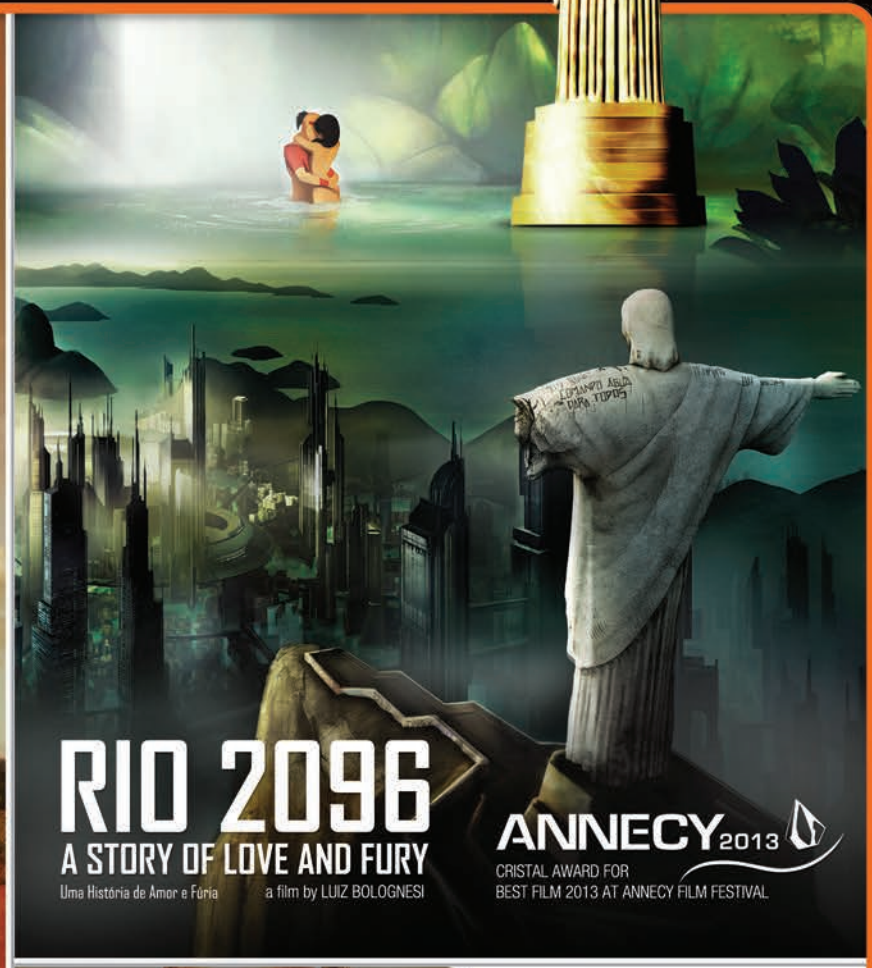
AUDIENCE	DATE	TIME	VENUE
PRESS & INDUSTRY 1	09/06	4:00 PM	SCOTIABANK 10 (SCOTIABANK THEATRE)
PUBLIC 1	09/10	6:45 PM	SCOTIABANK 4 (SCOTIABANK THEATRE)
PUBLIC 2	09/12	8:45 PM	SCOTIABANK 2 (SCOTIABANK THEATRE)
PUBLIC 3	09/14	4:00 PM	SCOTIABANK 4 (SCOTIABANK THEATRE)



RIO 2096
A STORY OF LOVE AND FURY

Uma História de Amor e Fúria | a film by LUIZ BOLOGNESI

ANNECY 2013
CRISTAL AWARD FOR
BEST FILM 2013 AT ANNECY FILM FESTIVAL

DRAMA

ROSA MORENA
A FILM BY CARLOS AUGUSTO DE OLIVEIRA

WHAT WOULD YOU DO TO BECOME A FATHER?

- SÃO PAULO INTERNATIONAL FILM FESTIVAL 2010 **(BEST FILM NOMINATION)**
- ROBERT FESTIVAL DANISH FILM PRIZE AWARD 2012 **(8 NOMINATIONS)**

ACTION / DRAMA

LA RIÑA (BARE KNUCKLE FIGHTS)
A FILM BY MARCELO GALVÃO

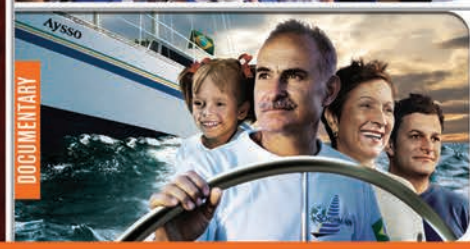
BRAZILIAN PLAYBOYS AND THEIR UNDERGROUND PARTIES WHERE FIGHTING IS THE HIGHLIGHT.

- MEXICO INTERNATIONAL FILM FESTIVAL 2009 **(BRONZE PALM AWARD)**
- NEW YORK LATINO FILM FESTIVAL 2009 **(BEST FILM NOMINATION)**

DOCUMENTARY

MARCH OF THE LIVING
A FILM BY JESSICA SANDERS

YOUNG PEOPLE FROM ALL AROUND THE WORLD AND THEIR EXPERIENCE VISITING THE NAZIS CONCENTRATION CAMPS.



DOCUMENTARY

THE WORLD IN TWO ROUND TRIPS
A FILM BY DAVID SCHURMANN

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TORONTODEALS

KA-CHING!
WHO'S INKING ON THE DOTTED LINE AT THE FESTIVAL

Submarine Surfaces With German Distribution Label Periscope

Submarine Entertainment, **Dakota Group** and German distributor **NFP** are teaming up to launch a new distribution label in Germany. Dubbed **Periscope Pictures**, the joint venture will release five or more titles a year including the Arctic-set documentary *Chasing Ice*, which Submarine Deluxe released theatrically in the U.S. in 2012.

Chasing Ice

Periscope's debut slate is coming together at Toronto, where Submarine also is handling four titles including the thriller *We Gotta Get Out of This Place*. That film made its world premiere here Sept. 7.

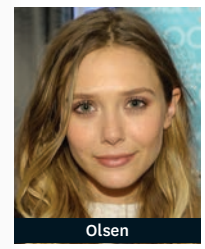
The new label brings together Submarine, which sold last year's Oscar-winning documentary *Searching for Sugar Man*, and the distributor that brought the original *Girl With the Dragon Tattoo* trilogy into theaters in Germany. Dakota Group is a player on the New York indie scene and has produced such films as **David O. Russell**'s *Spanking the Monkey*, *Bobby Fischer Against the World* and *Marina Abramovic: The Artist Is Present*.

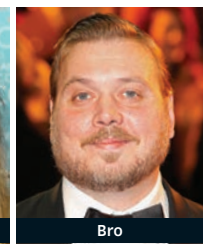
Periscope will release films theatrically and on DVD, VOD, digital, SVOD and TV in Germany, Austria and German-speaking Switzerland.

Berlin-based NFP's recent and upcoming titles include *Of Gods and Men*, *Headhunters*, **Wim Wenders**' *Pina*, *Hannah Arendt* and Sony Pictures Classics' *The Lunchbox*, which is making its North American premiere at the festival.

Submarine is a New York-based sales, production and distribution company best known for award-winning documentaries. Recent and upcoming titles include *20 Feet From Stardom*, *Blackfish*, *Cutie & the Boxer* and *The Summit*. Submarine also owns the *Creepy and Eerie* comic-book library and recently partnered with Dakota Group to launch the low-budget genre label Torpedo Pictures. — TATIANA SIEGEL

Mark Ruffalo
The actor's *Can a Song Save Your Life?* sells to the tune of $7 million.


Olsen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Martial-Arts Epic *Wrath of Vajra* Inks Global Rights Deals

Media Asia's martial-arts epic *The Wrath of Vajra* has inked all-rights deals in Toronto with Sky Films in Taiwan, Zoom Entertainment Network in India, Westec Media in Cambodia and Golden Yellow Tree in Myanmar. The deals were closed after a private market screening. The film is directed by **Law Wing-cheong** (*Tactical Unit — The Code*) and stars 32nd generation Shaolin monk **Shi Yanneng** (aka Xing Yu, *Kung Fu Hustle*), South Korean popstar **Steve Seungjun Yoo** (*Little Big Soldier*) and South Korean breakdancer **Nam "Poppin" Hyun-joon** (*Fly, Daddy, Fly*). *The Wrath of Vajra* is set in the 1930s and tells the story of an elite assassin's revenge on the deadly Japanese cult that kidnapped him when he was a child. *The Wrath of Vajra* is set for release in China in late September.

Sony Grabs Olsen Thriller *Therese*

Sony Worldwide Acquisitions Group has closed a major multiterritory deal with Exclusive Media for romantic thriller *Therese*, including the U.K., Germany, Austria, Scandinavia and Latin America. Starring **Elizabeth Olsen**, **Oscar Isaac**, **Tom Felton** and **Jessica Lange** and directed by **Charlie Stratton**, *Therese* is based on the **Emile Zola** novel about obsessive love and adultery in 1860s Paris. The film will be released in the U.S. by Roadside Attractions on Sept. 27.

Weinstein Co. Acquires *Can a Song Save Your Life?*

The Weinstein Co. has aquired U.S. distribution rights to **John Carney**'s *Can a Song Save Your Life?* for $7 million, with a $20 million P&A commitment. The film, which stars **Keira Knightley** and **Mark Ruffalo**, debuted Saturday evening here to strong response from potential buyers, sparking a frenzied rush of distributors looking to add *Song* to their slates. After several bidders fell out, TWC entered into exclusive negotiations with UTA and CAA on the title. (WME and Exclusive Media also are handling international territories.) There has been some speculation that TWC will release the film before the end of the year in order for it to be eligible for Oscar consideration, particularly for supporting actor Ruffalo. But a source says that the film likely will wait for 2014.

Anne of Green Gables to Get Big-Screen Musical Treatment

The 1908 Canadian children's book *Anne of Green Gables* by **Lucy Maud Montgomery** is getting a big-screen musical treatment. Canadian independent film producers **The Film Farm** and **Side Road Media** will turn the long-running *Anne of Green Gables —The Musical* into a feature film written by actress-playwright **Kristen Thomson**.

Sirius XM Investor Backs Ivanhoe Pictures

International financier **Robert Friedland**, GreeneStreet Films head **John Penotti** and Beijing-based media veteran **Ray Chen** have teamed up to launch **Ivanhoe Pictures**, a new film and TV financing and production company. Friedland, through Ivanhoe Capital Corp., was an early investor in Sirius Satellite Radio (now Sirius XM) and Chinese-language infotainment site Sina.com. Penotti spent the past 20 years at GreenStreet producing more than 30 films including the Oscar-nominated *In the Bedroom*. The new company will finance and produce fare with a global appeal although the initial focus will be on America and Asia. The company will be based in Hollywood.

U.S. Rights to *Antboy* Go to Viva

Viva Pictures has stepped up for U.S. rights to *Antboy*, directed by **Ask Hasselbach** and starring **Nicolas Bro** (*War Horse*), which introduces **Oscar Dietz** as the title character. Playing in this year's TIFF Kids sidebar, *Antboy* details the story of a shy 12-year-old who is bitten by an ant and then develops superpowers that he uses to navigate through all the awkward moments a kid must face in his life. Attraction Distribution struck the deal on behalf of Golden Globe- and Oscar-nominated production company Nimbus Films. THR

I DID SAY THAT, EH!

A look at who's saying what at the Toronto film fest

"No one told us that we would get syphilis and gonorrhea from going into Lake Ontario."

ZOE KAZAN
The *F Word* star, joking about the unexpected perils associated with skinny-dipping in the lake for a scene in the film.

"It's hilarious when people ask for an autograph and they still mispronounce it!"

MATTHEW WEINER
The *You Are Here* director, whose last name is pronounced "why-ner," on people pronouncing it "weener," like controversial NYC mayoral candidate Anthony Weiner.

"SQUATS (UK) Keira Knightley is Stacey Squats, a pilates instructor who takes on the London mob. #TIFF13"

PATTON OSWALT
The comedian, tweeting fake TIFF movie titles.

"The annoying thing is being on a stage where the bathrooms are shaped for a person to walk through, not a huge hoop skirt."

ELIZABETH OLSEN
The *Therese* actress, on the off-set challenges of filming a costume drama

"It was very difficult for me doing this role with Hugh. Playing his wife and never being able to touch his lips."

MARIA BELLO
The *Prisoners* actress, on the challenges of her role opposite Hugh Jackman in the child-kidnapping drama.

"I love Toronto. In Cannes there's much more pressure and hysteria."

DANIEL BRUHL
The *Rush* actor, comparing his experiences at the two festivals

Egoyan, Polley to Call for Release of Director From Cairo Prison

by Etan Vlessing

Directors **Atom Egoyan** and **Alex Gibney** and actress **Sarah Polley** will headline a Tuesday press conference at the Bell Lightbox to help free Canadian director **John Greyson** and his traveling partner, **Tarek Loubani**, from a Cairo prison.

Canadian author **Michael Ondaatje**, Bell Lightbox artistic director **Noah Cowan** and Greyson's sister **Cecilia** also hope to draw media attention back to the duo. Greyson and Loubani have been held without formal charges since Aug. 16. A court date last week in Cairo failed to go forward because the prosecutor didn't show up. Greyson and Loubani, a doctor, were traveling to the Al Shifa Hospital in Gaza, where Loubani teaches emergency medicine to the staff and where Greyson was invited to film. They were arrested after asking for directions back to their hotel at a police station, according to campaigners.

Polley

Egoyan

Supporters fear Greyson and Loubani could face prolonged imprisonment and festival attendees have begun wearing badges that urge their release. A petition to free them has secured more than 100,000 signatures. THR

INDIE BOX OFFICE STILL SURGING

By Pamela McClintock

The independent film business continued to see strong results at the North American box office as the fall season officially got underway. *Lee Daniels' The Butler* and **Woody Allen**'s *Blue Jasmine* hit $25 million, keeping them on the top 10 chart. And **Shane Salerno**'s *Salinger* scored the best opening for a documentary since *The Bully* nearly 18 months ago, grossing $90,969 from four locations in New York and Los Angeles for a per-location average of $22,742.

	TITLE (STUDIO)	WEEKEND GROSS	THEATERS	DOMESTIC GROSS
1	**Riddick** (UNIVERSAL)	$18.7M	3,107	$18.7M
2	**Lee Daniels' The Butler** (THE WEINSTEIN CO.)	$8.9M	3,330	$91.9M
3	**We're the Millers** (NEW LINE)	$7.9M	3,445	$123.8M
4	**Instructions Not Included** (LIONSGATE, PANTELION)	$8.1M	717	$20.3M
5	**Planes** (DISNEY)	$4.3M	3,033	$79.3M
6	**One Direction** (SONY)	$4.1M	2,735	$24M
7	**Elysium** (SONY)	$3.1M	2,241	$85.1M
8	**Blue Jasmine** (SONY PICTURES CLASSIC)	$2.7M	1,069	$25.4M
9	**Percy Jackson: Sea of Monsters** (FOX)	$2.5M	2,045	$59.8M
10	**The World's End** (FOCUS FEATURES)	$2.3M	1,520	$21.7M

source: Rentrak

WOLF

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About Town

RAMBLING REPORTER *By Sharon Swart & Carson Griffith*

Tweed hit the *Prisoners* premiere Sept. 6.

Crowd Control Problem at the Ritz

The Ritz-Carlton Toronto is having some issues (and no, it's not bedbugs). The normally polite local fans are getting a little more brazen in their antics to catch a glimpse of celebrities staying at the Ritz during the film festival. The star-watchers usually stay behind a barricade in front of the hotel, and simply observe or take pictures of actors coming in and out. But this year, they're getting a little too close for comfort. Many are staking out talent from the lobby with the excuse that they're waiting for someone. One afternoon, an embarrassed Ritz-Carlton employee rushed over to reprimand a man catcalling Newfoundland native (and wife of Kiss' **Gene Simmons**) **Shannon Tweed** and her daughter Sophie as they walked through the lobby of the hotel. Tweed either didn't notice the rude patron or chose not to acknowledge him, before the duo exited the venue to a slew of paparazzi and fans hanging outside.

Woody No-Shows *Gigolo* Premiere

At the prepremiere party for *Fading Gigolo* at The Parlor on Saturday evening, New York homebody **Woody Allen** — who stars in the **John Turturro**-directed film — was conspicuously absent. But that didn't stop those involved in the film who were present from gushing about him. "He's good. That's it," Turturro said with a smile, before adding: "He's tough, but he's very easy once he's on board. It's a real privilege to have this type of intimacy I have with him and I don't take it for granted." Representing the ensemble cast, which includes **Sofia Vergara** and **Liev Schreiber**, was **Vanessa Paradis** (she plays a Hasidic Jew in the film). The French actress (and former partner of **Johnny Depp**) said it was "such an honor" to be acting alongside Allen. "He doesn't do one take the same. He improvises all the time. And he's brilliantly funny. It was just amazing to watch." Paradis viewed the final film for the first time that night, along with Turturro and producer and QED CEO **Bill Block** and his wife, **Eugenia Kuzmina**, who played a prostitute in a small scene in the film alongside Turturro.

Paradis

Jim Jarmusch: Indian Indie Icon

At Sony Pictures Classics' traditional Toronto dinner at Creme Brasserie on Saturday, **Guneet Monga**, producer of the TIFF gala entry *The Lunchbox*, revealed she's a huge **Jim Jarmusch** fan. In fact, she said the American indie maverick has a substantial following among the young and film-savvy in India. When told about the Indian love, Jarmusch, whose *Only Lovers Left Alive* had its North American premiere here Sept. 5, said he had no idea anyone there paid attention to him. Monga explains that the country is experiencing a big surge in local independent filmmaking, adding that "60 percent of India is youth."

Jarmusch

Sibling Rivalry Hits Theaters

Oscar-winning director **Kevin Macdonald** and his film producer brother **Andrew** are both in Toronto over the coming days, armed with festival buzz titles. Kevin lands with thriller *How I Live Now*, starring **Saoirse Ronan**, while Andrew is in town ahead of the screening of musical *Sunshine on Leith*. But it may be that the family gathering will carry a bit of tension. When they return to the U.K., the Macdonald brothers will be ushering each title into theaters on the same day, Oct. 4. At least the two movies are going after different audiences. THR

DRESS DU JOUR

KEIRA KNIGHTLEY
in Mary Katrantzou

The actress hypnotized the crowds at her *Can a Song Save Your Life?* premiere in designer Mary Katrantzou's enchanted forest-printed dress. The strapless silk jacquard frock featured a bucolic green-and-purple scene, accented by nude Louboutin heels.

The Thompson Hotel Toronto

Out&About

Terence Howard sang live-band karaoke in the lobby of the Shangri-La on Sept. 7. Elsewhere in the hotel **Megan Ellison** and **Spike Jonze** discussed the director's upcoming film, *Her*. … Over at the Yorkville Four Seasons, Cinedigm's **Chris McGurk** checked his e-mail in the lobby. … *Game of Thrones*' **Jason Momoa**, whose directorial debut *Kane* is selling at Toronto, was caught in a scrum of festgoers outside the Thompson Hotel. … WME's **Patrick Whitesell** tore up the dance floor during **Idris Elba**'s unannounced DJ set at the agency's Toronto lounge. … Among the throng at Paramount's *Labor Day* party atop Trump Tower: none other than **Michael Bolton**.

Whitesell

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CINEMA
FESTIVAL INTERNAZIONALE DEL FILM DI ROMA

RUSSIAN DECAMERON FROM DIRECTOR *SILENT SOULS*

CELESTIAL WIVES OF THE MEADOW MARI

film by ALEXEY FEDORCHENKO

29th FEBRUARY FILM COMPANY WITH THE FINANCIAL SUPPORT OF THE MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION PARTICIPATION OF RED ARROW FILM COMPANY WITH THE FINANCIAL SUPPORT OF THE KENDO-KALIY COMPANY
SUPPORTED BY THE BOX OFFICE BY THE CINEMA FUND PRESENT HIS FILM BY ALEXEY FEDORCHENKO "CELESTIAL WIVES OF THE MEADOW MARI" ON MOTIVES OF THE NOVELS OF DENIS OSOKIN "CELESTIAL WIVES OF THE MEADOW MARI"
CAST JULIA AUG YANA ESIPOVICH VASILIY DOMRACHEV DARIA EKAMASOVA OLGA DOBRINA YANA TROYANOVA OLGA DEGTYAROVA ALEXANDR IVASHKEVICH YANA SEXTE
MARGARITA ALEKSANDROVA COSTUME DESIGNER OLGA GUSAK PRODUCTION DESIGNER ZORIKTO DORZHIEV ARTEM HABIBULIN MAKE-UP POLINA STATSENKO SOUND TIMOFEY SHESTAKOV EDITED BY ROMAN VAZHENIN
MUSIC ANDREY KARASEV DIRECTOR OF PHOTOGRAPHY SHANDOR BERKESHY WRITTEN BY DENIS OSOKIN CO-PRODUCER MIKHAIL SHCHUKIN PRODUCER DMITRY VOROBYEV ALEXEY FEDORCHENKO LEONID LEBEDEV
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Sept 11 7:00pm Cinema 4 *(TIFF Bell Lightbox)*
Sept 12 9:15pm Cinema 2 *(TIFF Bell Lightbox)*
Sept 14 9:30am Scotiabank 8 *(Scotiabank Theatre)*

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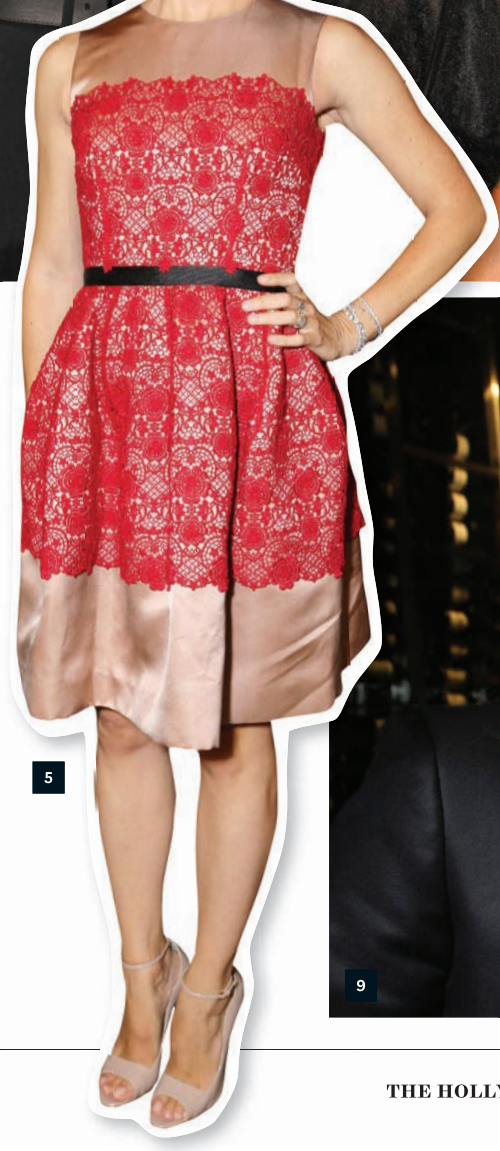
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1 *Mandela: Long Walk to Freedom* co-stars Idris Elba and Naomie Harris hit the Sept. 7 party for their film hosted by The Weinstein Co. and Entertainment One.

2 Focus Features CEO James Schamus (left) celebrated his 54th birthday with *Dallas Buyers Club* star Matthew McConaughey at the film's premiere.

3 "The best advice was from the great Jonathan Demme," said first-time documentary maker Ron Howard (with wife Cheryl at the premiere for his *Made in America* music doc) of transitioning from dramas. " 'You'll have a great time,' he said. 'Collect your ideas, but you just have to go and see what you see.' I really did let my curiosity guide me."

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4 For *Dallas Buyers* producer Robbie Brenner (far right, with producer Rachel Winter, center, and writer Melisa Wallack), the film's premiere was the culmination of an almost 20-year journey. "I wanted to go to my room and cry for an hour. It was so cathartic," she said. "Instead I stayed and talked with people until 4 in the morning."

5 Jennifer Garner paired her Dolce & Gabbana dress with Brian Atwood heels for the *Dallas Buyers* premiere. The actress plays an AIDS-fighting doctor in the film.

6 Director Jean-Marc Vallee (left) and executive producer Nathan Ross goofed around at their *Dallas Buyers* premiere.

7 Elizabeth Olsen donned a Proenza Schouler Resort dress for the opening of her costume drama *Therese* at the Princess of Wales Theatre.

8 Amy Poehler greeted fans at the gala for her comedy *You Are Here*.

9 *Dallas Buyers*' Jared Leto joined Universal Pictures co-chairman Donna Langley at the film's premiere.

10 Clive Owen and Juliette Binoche, stars of *Words and Pictures*, posed before their film's opening, which was preceded by a Moet-champagne-doused reception at Blowfish.

JONATHAN LEIBSON/GETTY IMAGES FOR WEINSTEIN CO; ERIC CHARBONNEAU/INVISION FOR FOCUS FEATURES/AP IMAGES; ARTHUR MOLA/INVISION/AP; ANTHONY BEHAR/SIPA USA; AP PHOTO/THE CANADIAN PRESS; MICHELLE SIU

Errol Morris

The Oscar-winning filmmaker talks about facing off against Donald Rumsfeld in his latest doc, *The Known Unknown*

By Gregg Kilday

"There are mysteries here that deeply interest me," says Morris. "Some of which I can answer, some of which I cannot. After all, the unknown known is properly speaking to Donald Rumsfeld himself."

IN HIS OSCAR-WINNING 2003 documentary *The Fog of War*, Errol Morris got former U.S. Secretary of Defense Robert McNamara to reflect on the mistakes made during the Vietnam War. In his new doc, *The Unknown Known*, Morris, 65, who lives in Cambridge, Mass., with his wife, art historian Julia Sheehan, and their two French bulldogs, tackles another controversial defense secretary, Donald Rumsfeld. But the results this time, reflecting Rumsfeld's unapologetic defense of his actions, are quite different.

Why a film about Donald Rumsfeld?
I won't call it an epiphany, but reading Rumsfeld's book, *Known and Unknown*, and then going to a website that he had constructed around the book, I realized there was the possibility of doing something like *The Fog of War*. It was an opportunity to do a movie with one person, which interests me for many reasons, and the "snowflakes" — the endless archive of memos that he had created since the beginning of his four terms as a congressman from Illinois through his service during the Bush administration as the secretary of defense. I thought if he could read these memos, contextualize them and explain them, then something interesting would happen.

How did you approach him?
I have published two books through Penguin, so I called Anne Godoff, who runs Penguin Press, since Rumsfeld's book had been published by one of Penguin's imprints and that led to Bob Barnett, who's the mover and shaker lawyer who represents many of these books. Bob said, "There's no way he's ever going to talk to you," but I sent a letter and a copy of *The Fog of War* to Rumsfeld's office in Washington. And he responded immediately.

What was your first meeting like?
Rumsfeld invited me to listen to him being interviewed by several journalists. I listened to the questions being asked by the various journalists and his responses. It was interesting because all the journalists asked the same questions, and he gave the same responses. I thought to myself, did I want to see the same thing all over again? I gave him a proposal. I said, "I'd like you to give me two days of your time. I would interview you for as many hours each day as you choose, two, three, four hours. I will edit the material, and I will show it to you."

You eventually interviewed him for 33 hours.
Over 11 separate days, four separate trips to Boston. We filmed in a studio in Allston over the course of a little bit more than a year

And you had him read his memos as part of the interview?
Yes, the memos are memos that he shared with us. I don't believe they were ever available before we started talking with him. I sometimes describe it as a kind of history from the inside out rather than the other way around. What was so fascinating and still is fascinating about the memos is that they came from [various] periods, whether it was the Ford Administration or his role as an ambassador-at-large in the Middle East during the Reagan Administration and during his tenure as secretary of defense for George W. Bush. They also reflect how he wants other people to see him. They are complex. It gives some kind of insight into what he was thinking, how he wanted to present himself to others, how he wanted to present himself to history. I think there are a lot of complicated things going on that fascinated me and still fascinate me. For a lot of people when you make a movie, you're supposed to come away with definite answers about things. I'm not sure that is my M.O. In fact, I'm pretty sure it is not.

He seems strangely obsessed with the definition of words.
I'll tell you how I interpret it. When we think of words and the definition of words, I immediately think of George Orwell because he wrote so extensively about it. Orwell was obsessed with language and how language could be used to manipulate people. But I don't think that's what's going on here. It's something stranger. Words become for Rumsfeld his own way to regain control over reality and history as he feels it slipping away. I'm not sure I'm even characterizing it correctly either, but there's something strange and powerful about it. If somehow he gets the right word or the right definition of words, everything will be okay. America will win the war in Iraq, the insurgents will vanish. It's all a problem of vocabulary.

You showed him the interviews as you went along. Did he ask for changes?
I told him he could not have any control over the editing of material because if I gave him control no one would ever take this movie seriously, and he agreed. I said I would not interview any other people, which I had no problem doing because that was the intention from the outset. The moment you make a movie with 10 or 12 people talking about Donald Rumsfeld, it becomes a movie from the outside in. I really, really wanted to do something different. He did send me notes. I had snowflakes, my own set of snowflakes from Donald Rumsfeld, criticizing things, asking me to to change things. I would write memos back to him, explaining why I had done what I had done, why I couldn't change certain things.

In *Fog of War*, McNamara seemed haunted by Vietnam. Rumsfeld, on the other hand, doesn't admit to any self-doubt, which has troubled some viewers of the film.
It was one of the strangest and most interesting and puzzling interviews I've ever done. I often think my job description is that I'm required to try to capture something of the complexity of the individual I am talking to and the complexity of the world that they were dealing with. If I'm able to do that, for me the movie is a success. THR

VITAL STATS

Nationality American
Born Feb. 5, 1948
Film in Toronto *The Unknown Known*
Selected Filmography *The Thin Blue Line* (1988), *A Brief History of Time* (1991), *The Fog of War* (2003), *Standard Operating Procedure* (2008)
Notable Awards International Documentary Association, career achievement award (2009); Berlin Film Fest, jury grand prize, *Standard Operating Procedure* (2008); Spirit Award, best documentary, and Academy Award, best documentary feature, *The Fog of War* (2004)

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The Right Marketing Strategy for the Right Film
10am–11am
Filmmakers' Lounge at Hyatt Regency Hotel

Moguls: IMAX's Rich Gelfond and Greg Foster
4pm–5pm
Glenn Gould Studio

TUESDAY, SEPTEMBER 10
Creative Process

Featured Sessions:

From Story to Screen
1pm–2pm
Filmmakers' Lounge at Hyatt Regency Hotel

Anatomy of a Trailer
2:30pm–3:30pm
Filmmakers' Lounge at Hyatt Regency Hotel

WEDNESDAY, SEPTEMBER 11
Distribution

Featured Sessions:

Global State of VoD
10am–11am
Filmmakers' Lounge at Hyatt Regency Hotel

New Tools of Direct Distribution
1pm–2pm
Filmmakers' Lounge at Hyatt Regency Hotel

THURSDAY, SEPTEMBER 12
Transmedia

Featured Sessions:

The Business of Transmedia
10am–11am
Filmmakers' Lounge at Hyatt Regency Hotel

Digital Demos and Interactive Icons
2:30pm–3:30pm
Filmmakers' Lounge at Hyatt Regency Hotel

Doc Conference September 10 & 11 | 10am–5pm, Glenn Gould Studio

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ALFRE WOODARD
Sept. 6, 2:33 p.m.

The *12 Years a Slave* star had critics buzzing about her performance as Miss Harriet, a slave with special privileges, in Steve McQueen's Fox Searchlight title.

Visit THR.com for exclusive interviews from *THR*'s Toronto Video Lounge with Nicole Kidman, Jason Bateman, Kristen Wiig and more.

TORONTO DIARY 2013

A-listers and indie icons flooded THR*'s second-annual photo studio in the heart of downtown Toronto, where the flurry of an early awards season was alive and well. Oscar winners, budding young actors and breakout stars (we're looking at you, Benedict Cumberbatch!) mingled and talked shop as TIFF made good on its promise to deliver equal parts Hollywood prestige pics and the next indie discovery*

Photographed by FABRIZIO MALTESE at Brassaii Restaurant and Lounge in Toronto
Produced by STEPHANIE FISCHETTE & CARRIE SMITH

“I’ve never had a chance on the screen before to play a woman who was just very single-minded in her love.”

NICOLE KIDMAN

***THE RAILWAY MAN* DIRECTOR AND CAST**

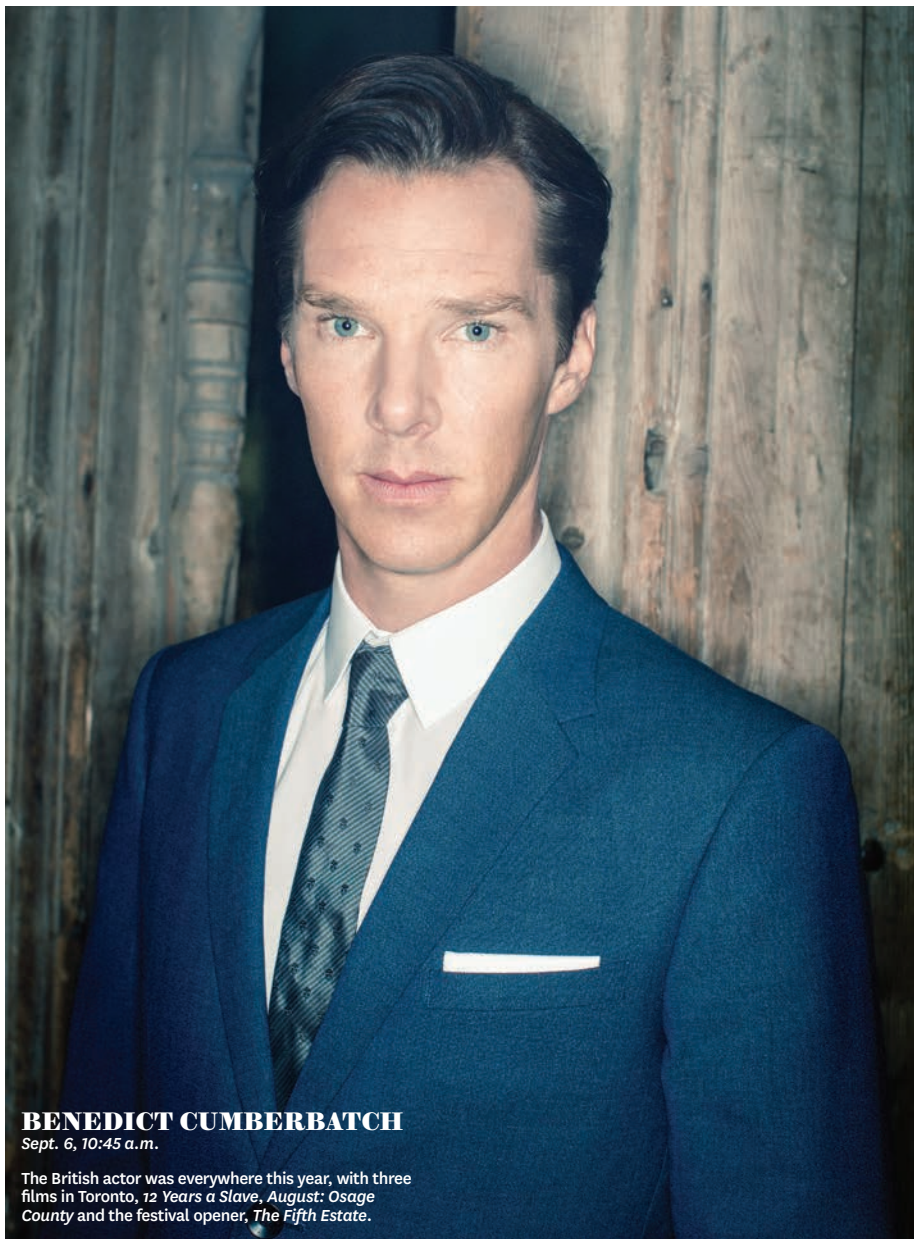
Sept. 6, 3:35 p.m.

From left: Director Jonathan Teplitzky, Nicole Kidman, Colin Firth and Jeremy Irvine joined forces in *The Railway Man* to tell the true story of how a British vet came to terms with his past as a World War II prisoner of war. Says Teplitzky, “The idea of forgiveness is an important message to put out there.”

PRISONERS

Sept. 6, 6:06 p.m.
at the Shangri-La Hotel
photographed by Anya Chibis

Hugh Jackman (left) and Jake Gyllenhaal star in Denis Villeneuve's harrowing child-kidnapping drama. "Jake and I had four scenes together — frustratingly it was not more," says Jackman. "We just wanted to serve the reality of the moment, and Denis would be so supportive."



BENEDICT CUMBERBATCH

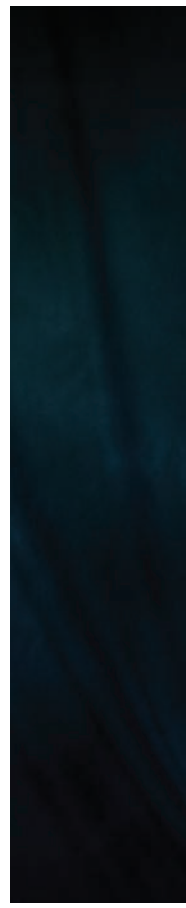
Sept. 6, 10:45 a.m.

The British actor was everywhere this year, with three films in Toronto, *12 Years a Slave*, *August: Osage County* and the festival opener, *The Fifth Estate*.

THE DOUBLE DIRECTOR AND CAST

Sept. 7, 2:13 p.m.

"The movie ends with a siege, so there's something for everyone," jokes director Richard Ayoade (center) of his brain-twisty film *The Double*, in which Jesse Eisenberg's character encounters an exact replica of himself. Mia Wasikowska (left) co-stars; it's one of three films the Aussie actress is promoting at the fest.



“I actually knew very little about who he really was as a man, and how the ordeal affected him.”

GIAMATTI ON HIS ROLE AS ABRAHAM ZAPRUDER, WHO CAPTURED THE HOME-MOVIE FOOTAGE OF JOHN F. KENNEDY’S ASSASSINATION

PARKLAND DIRECTOR AND CAST

Sept. 6, 11:43 p.m.

First-time feature director Peter Landesman (second from right) caught up with the stars of his JFK-themed drama (from left) Jacki Weaver, Zac Efron, Colin Hanks and Paul Giamatti.

KRISTEN WIIG

Sept. 7, 10:08 a.m.

“I was definitely terrified!” says Wiig of taking on a more dramatic role in Liza Johnson’s *Hateship Loveship* in which she portrays a lovelorn caretaker to a teenage girl (Hailee Steinfeld).

SARAH PAULSON

Sept. 7, 12:45 p.m.

The 2013 Emmy nominee (*American Horror Story*) and TIFF veteran was at the festival to promote *12 Years a Slave*, in which she portrays a slave owner’s wife.

ALL CHEERLEADERS DIE CAST

Sept. 6, 4:13 p.m.

Clockwise from top: Tom Williamson, Amanda Grace Cooper, Sianoa Smit-McPhee and Brooke Butler hit Toronto with the Midnight Madness opener, which Butler describes as “eating-other-humans gory.”

Elba (far left) gracefully conveys Mandela's gradual politicization as a young lawyer in Johannesburg.

Mandela: Long Walk to Freedom

The restrained intensity of Idris Elba's performance as Nelson Mandela ennobles this ambitiously sprawling biopic BY DAVID ROONEY

IT TAKES A COMMANDING ACTOR TO FILL THE SHOES OF THE man most instrumental in ending institutionalized oppression in South Africa, and the charismatic Idris Elba proves equal to the task in *Mandela: Long Walk to Freedom*. Directed by Justin Chadwick with perhaps an inhibiting sense of cultural responsibility but also with the emotional sweep that such a momentous life story demands, this is a sumptuously produced epic-scale bio-drama stamped from the classic mold.

The success of *The Help* and *Lee Daniels' The Butler* showed that audiences will turn out for films about race. The challenge facing the Weinstein Co. with this late-November release will be to test whether that holds for a history lesson set on the other side of the world.

Like those aforementioned hits, *Mandela* is straightforward storytelling of a type that's somewhat out of fashion, but ultimately no less stirring.

The opening is uneven, reaching bluntly for instant inspirational notes and then larding the early scenes with a busy selection of music choices in an effortful bid to escape the constraints of the didactic biopic. But the 2½-hour film finds its voice and improves steadily, anchored by the conviction of the lead performance and terrific support from Naomie Harris (*Skyfall*) as Winnie Mandela.

Adapted by William Nicholson from Nelson Mandela's autobiography, which supplies the subtitle, the film unfolds in exhaustive detail, providing context if not a great deal of complexity. It traces Nelson's Xhosa roots in the rural hills; his politicization as a young lawyer; his rise to prominence in the initially nonviolent African National Congress; his increasing militancy in the face of shocking acts of brutality against black South Africans; and his arrest and conviction with a handful of close ANC colleagues on charges of sabotage and conspiracy to overthrow the government.

The personal focus behind this trajectory is on Nelson's sustaining love for his wife, played with grace and powerful anger by Harris. Winnie steps into his life soon after the exit of his first wife (Terry Pheto), driven away by his womanizing. Undeterred by his track record, she informs him that she's not like his other girls, and we believe her. Beneath the sweetness of this poised young beauty there's an unyielding sense of purpose. This keeps her staunchly behind her husband's radical activism even at great personal cost, but also hints at the ideological divide to come during the long years of Nelson's incarceration.

The controversial aspects of Winnie Mandela's life are not glossed over, and Harris gives convincing evidence of her irreversible hardening as she continues to endorse violence long after her more moderate husband has publicly condemned its use in the struggle.

The film gains in momentum as it marches through Nelson's 27 years in prison toward his eventual release, going on to lead the negotiations that brought down the curtain on apartheid. The inhumanity of that white supremacist regime still has a gut-wrenching impact, making it now seem inconceivable that it remained in place until 1994. The continuing echoes of that recent history help muffle the drama's lack of formal invention.

While Elba's gifts have been tapped in his television work on *The Wire* and *Luther*, few if any films have showcased the British actor's range quite so expansively as *Mandela*. In an early scene with him in training as an amateur boxer, he shows a rangy physicality, an absolute ease in his body that enhances his magnetism. That dynamic presence feeds the warmth as well as the authority and dignity of the man. He's also uncannily like the real Mandela in his voice and accent work.

As Nelson's face grows heavier and his hair turns gray during his years of confinement, he becomes more introspective, acquiring a stillness that contrasts to the man in his youth. But the insightful mind shows no loss of agility, as demonstrated in his shrewd dealings with the government committee assigned to broker his release. Elba conveys the changes and the consistencies of a half-century with subtle economy.

While secondary characters are given limited scope compared to the two leads, the cast is solid down the line, with some lovely moments from Lindiwi Matshikiza as Nelson's teenage daughter.

From the period production and costume design to the stately visuals and panoramic shots of magnificent landscapes, this is a classy production that will inspire many audiences with its deeply respectful portrait of one of the global political stage's indisputably great leaders.

Gala Presentation
Cast *Idris Elba, Naomie Harris, Tony Kgoroge, Riaad Moosa*
Director *Justin Chadwick // 146 minutes*

Filthy Gorgeous: The Bob Guccione Story

Barry Avrich's breezy doc follows the ups and downs of the career of the man who tried to best Hugh Hefner

BY JOHN DEFORE

A cheerful chronology of the rise and fall — emphasis on the rise — of a porn-fueled empire, Barry Avrich's *Filthy Gorgeous: The Bob Guccione Story* shows how a frustrated Neo-Impressionist painter became Hugh Hefner's rival with a magazine called *Penthouse*. As straightforward and head-talky as bio-docs get, it entertains and informs but is better suited to cable than the big screen. (It will air Nov. 8 on EPIX.)

Viewers should know going in that they won't be weighing the pros and cons of Bob Guccione's career. His enemies don't appear, nor do those who believe girlie magazines poison America's youth. Hell, the interviewees here loved Bob enough to describe him as a great painter, when every one of the canvasses we see — from faux Fauves to mock Modiglianis — is an imitation of something better. What Guccione could improve on, in the eyes of many consumers, was the erotic photo. Where *Playboy* gave men chipper, polished pinups, Guccione's pictures — he took them himself — put the viewer in the bed, with models arching and sighing at the camera. Some of those "Pets," interviewed here, confirm that it wasn't the reader but the photographer they hoped to seduce.

Avrich follows *Penthouse*'s history from its shoestring launch in London (Guccione had moved from the U.S. to Europe to paint, then to pursue editorial cartooning) to its American edition, which explicitly mocked the "old," "soft" *Playboy*.

More interesting than the blow-by-blow of the competition between the two mags — *Penthouse*'s exposure of pubic hair started the war; more gynecological landmarks go undiscussed here — is what the office culture was like. Having fallen early on for Kathy Keeton, the "stripper with a brain" who helped make the mag a going business, Guccione turned over a great deal of the operation to women. As one employee puts it, a woman starting in magazine journalism at the time had two rather disparate choices: *Ms.* or *Penthouse*.

Filthy Gorgeous chronicles both crucial episodes in the magazine's life and all the nonporn ventures that helped make Guccione so wealthy. (*OMNI* magazine, which recently announced a relaunch, being one of the most memorable.)

Guccione displays his usual flair for subtlety.

The doc breezes through less triumphal stories, though it's willing to show each of the ones it offers as an illustration of poor judgment more than bad luck: *Caligula*, a failed Atlantic City casino project, investments in nuclear fusion. To judge from the doc's decades of interviews with this artistic hedonist wearing thick gold chains and a barely-buttoned shirt, he made the most of the ride while it lasted.

TIFF Docs
Director-Screenwriter
Barry Avrich // 94 minutes

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Leto (left) plays a transsexual opposite McConaughey's ultra-masculine cowboy.

Dallas Buyers Club

Matthew McConaughey is in top form in this entertaining account of a rodeo redneck who becomes an unlikely angel in the AIDS struggle BY DAVID ROONEY

"Life is strange," sings Marc Bolan in one of a handful of T-Rex classics heard on the soundtrack of *Dallas Buyers Club*. Putting fresh kinks in the familiar AIDS narrative, Jean-Marc Vallee's enthralling drama recounts the strange life of Ron Woodroof, a womanizing Texas homophobe who stares down a 30-day death sentence and hustles his way to a place on the vanguard of experimental HIV/AIDS treatment.

The potentially downbeat subject matter is handled with vigor and an assured light touch, but the Focus Features release will get its biggest assist from the tremendous gusto of Matthew McConaughey's lead performance. While much of the attention will focus on the actor's astonishing weight loss for the role, transforming himself into a gaunt bag of bones for a good part of the action, this is a full-bodied characterization that will take McConaughey's already impressive career regeneration several steps further.

His recent director on *Magic Mike*, Steven Soderbergh, comes to mind while watching this accomplished feature from Quebecois filmmaker Vallee (*C.R.A.Z.Y.*, *The Young Victoria*). The unconstrained visual style, the gritty feel for environment, the ease of the character interplay and the fuss-free, almost casual eye for detail all recall the looseness and vitality of Soderbergh's best work.

Vallee and screenwriters Craig Borten and Melisa Wallack waste no time in conveying what type of man Ron is, introducing him in the midst of a coke-fueled threeway in a rodeo holding pen with a couple of trashy women. A Dallas electrician by trade and a reckless cowboy by nature, he lands in Mercy Hospital in 1985 after a minor work accident. A blood test reveals he has the HIV virus and an alarmingly low T-cell count. But he reacts with hostility to doctors Sevard (Denis O'Hare) and Eve Saks (Jennifer Garner), interpreting their diagnosis as a slur on his masculinity.

The stark reality of his deteriorating health prompts Ron to start researching the virus. Unwilling to take his chances in clinical trials for the new drug AZT, he begins buying doses from a crooked hospital orderly. But when that supply dries up, he crosses the border to Mexico, where an unlicensed American doctor (Griffin Dunne) is getting results with alternative treatments.

Translating his own urgent need for medication into an entrepreneurial opportunity, Ron begins smuggling supplies of vitamin- and protein-based anti-viral meds into Texas. In order to build a client base among the unfamiliar gay community, he partners with a drug-addicted transsexual he met in the hospital, Rayon (Jared Leto), who isn't scared off by bigoted Ron's animosity.

To get around potential legal strife they establish a club in which monthly membership buys a full treatment regimen. Ron also begins traveling — to Japan, China, the Netherlands — for AIDS drugs being developed abroad, undeterred by the attempts of the FDA, the DEA and the IRS to shut them down.

The contemplative movie doesn't advocate self-medication, nor does it trivialize the long and hard-fought frontline battle for effective HIV treatment in America (see last year's brilliant doc, *How to Survive a Plague*) by elevating the rogue efforts of a straight guy. It tells a very specific story of one AIDS patient's refusal to slink off and die quietly while the medical profession and pharmaceutical giants dragged their heels, focusing almost exclusively on prohibitively expensive AZT and ignoring its toxic side effects.

While that shameful chapter of American institutional failure to address a pandemic is explored only peripherally here, it provides rich background texture. Likewise the homophobic ignorance directed at Ron by his former drinking buddies, giving him an illuminating taste of his own intolerance.

But what distinguishes Borten and Wallack's screenplay is its refusal to sentimentalize by providing humbling epiphanies to set Ron on the right path and endow him with empathy. His racket remains driven primarily by self-interest, and yet almost unwittingly, his crusade for the right to control his treatment becomes an altruistic one, while his attitude toward people he once scorned softens by imperceptible degrees.

McConaughey plays these subtle shifts beautifully in a rowdy turn that's full of piss and vinegar but also unexpected heart. Ron is presented as such irredeemable trash early on that it requires an actor who can own the rough edges but also has real charm deployment skills to keep him in our sympathies. McConaughey aces that tricky balancing act. He has affecting moments, both with Garner and Leto, but the surprise is how funny he makes the story of a man pushing back death.

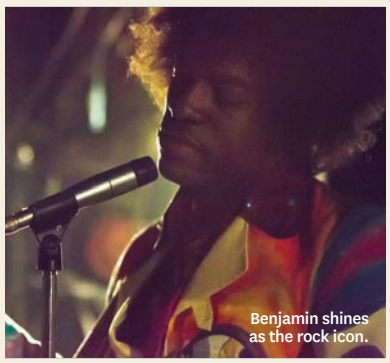
In the showier supporting role, Leto is simply wonderful. Fully inhabiting Rayon, he makes the slender creature anything but synthetic, his flirtatious banter poignantly underscored by helpless self-destructiveness.

Special Presentation
Cast *Matthew McConaughey, Jennifer Garner, Jared Leto*
Director *Jean-Marc Vallee*
116 minutes

All Is By My Side

John Ridley, screenwriter of fest hit *12 Years a Slave*, directs a Jimi Hendrix biopic starring OutKast's Andre Benjamin BY JOHN DEFORE

Imagining the year in which a sideman named Jimmy Hendrix turned into a star called Jimi, John Ridley's *All Is By My Side* is an oblique, offstage rock portrait, withholding many of the pleasures we expect from biopics in favor of a sometimes dreamy look at an inchoate artistic persona. One pleasure withheld is the sight of Hendrix playing "Hey Joe" or "Purple Haze," songs that marked his entry into the U.K. music scene. For that reason and others, the film isn't as commercial as one might expect for a project about one of the 1960s' most evergreen icons. What moviegoers do get is a film both thoughtful and convincing, sympathetic but not flattering to a man who had just three years after this period's end to make himself immortal.


Benjamin shines as the rock icon.

One savvy move in both commercial and artistic terms is the lead casting of Andre Benjamin. The rapper hasn't acted in a film since 2008's *Semi-Pro*; this performance shows that (the disappointment of the OutKast movie *Idlewild* notwithstanding) Benjamin needn't be confined to comedy and genre roles where charisma is all that's required. Benjamin loses himself in Hendrix's soft, melodic speech, talking earnestly about the colors his music produces and the cosmic fate of mankind without sounding like a hippie idiot.

Much of what gives this Hendrix weight is the attention of women. We meet him in New York's Cheetah club, when Linda Keith (Imogen Poots) sees him playing with Curtis Knight and the Squires. Linda, Keith Richards' girlfriend, knows a bit about the business, and befriends Jimmy with a purpose: She insists that he find himself artistically and make his own career. After bringing a series of heavy hitters to see him play (Andrew Loog Oldham and Seymour Stein are among those who pass on signing him), she arranges for former Animals member Chas Chandler (Andrew Buckley) to manage him; Chandler takes Hendrix to London to get things rolling.

The film is most stylized at the beginning, with a sound design and cutting style that effectively conveys the sense of time spent with bands in rock clubs: Hours pass in a blink, conversations turn on the handfuls of words that stand out from the chatter, someone you don't know points your life in a fateful new direction. Though Linda, the catalyst in those early scenes, fades from view for much of the film, she remains in many ways its center: Two scenes in which the pair meet for heart-to-heart talks are charged to an extent no guitar-playing here can match. It's no surprise to hear that Ridley got interested in making a Hendrix film after hearing an obscure recording called "Sending My Love to Linda."

Special Presentation
Cast *Andre Benjamin, Hayley Atwell, Imogen Poots*
Director-Screenwriter
John Ridley // 117 minutes

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Gandolfini is not the man Louis-Dreyfus thinks he is.

Enough Said

A winning comic romance with a wonderful regular-guy performance by the late James Gandolfini

BY TODD MCCARTHY

Employing to her advantage a more traditional story structure than is her norm, writer-director Nicole Holofcener's *Enough Said* is a snappy social comedy built around a key piece of information that her heroine doesn't know: that the guy she's beginning to date is the much-disparaged ex of her new best friend.

Eva (Julia Louis-Dreyfus) is a massage therapist who lugs her portable table to her clients' homes and is preparing emotionally for the looming moment when her smart daughter Ellen (Tracey Fairway) heads east for school. At a crowded cocktail party Eva decides that there's no one there she finds attractive. The man she's just met, Albert (James Gandolfini), agrees.

With her uncensored emotional expressiveness and ready humor, Eva is an instantly accessible protagonist, always ready to confide and/or make a joke about a situation or herself. No intellectual, she nonetheless strikes up a quick friendship with an odd bird, Marianne (Holofcener regular Catherine Keener), a divorced poet whose refined lifestyle Eva admires and who speaks very openly about the many shortcomings of her unnamed former husband.

The castoff, of course, is Albert, who, on a dinner date with Eva, proves to be spirited company, and a promising relationship develops. When a chance revelation announces to all concerned that Marianne's ex and Eva's new boyfriend are one and the same, the aftermath provides just the right amount of time for both the characters and the audience to assess how the damage can be repaired or if, in fact, it's too extreme for a salvage job. In the event, the ending feels just right.

In what turns out to be his second-to-last film (*Animal Rescue* will be released next year), Gandolfini is quite wonderful playing a mensch with plenty of faults but who's also an honest, relaxed, slyly funny guy who's reassuring to be around. The performance suggests that the actor had greater range than his prior roles had allowed him to display or develop; to see him reveal such open, good-humored humanity in this film spurs pangs of emotion and sorrow for his death at unpredictable moments throughout the film.

Special Presentation
Cast *Julia Louis-Dreyfus, James Gandolfini, Catherine Keener*
Director *Nicole Holofcener // 93 minutes*

Finding Vivian Maier

Directors John Maloof and Charlie Siskel explore the life of one of America's greatest street photographers

BY BOYD VAN HOEIJ

A full-time nanny who was also a completely unknown but extremely talented street photographer finally gets her posthumous due in the documentary *Finding Vivian Maier*. Directed by John Maloof, the twentysomething who unearthed Maier's work by chance and is now the chief curator of her work, and Charlie Siskel, who produced *Bowling for Columbine* among others, this sleekly assembled and intriguing if clearly very commercial proposition plays like *Searching for Sugar Man* but with almost instantly iconic photographs (and some moving images) instead of music.

Though it seems unlikely this nonfiction film will follow in the exact footsteps of Malik Bendjelloul's Oscar-winning success — music lovers are probably more vocal and numerous than photography nuts and *Maier* lacks that film's superlative camerawork and sound — Sundance Selects nonetheless has a pretty good shot at turning this combination of incredible talent and true story into a hit niche title.

In 2007, Maloof bought a box of negatives at an auction for $380. A couple of years later, he finally started looking at what he had bought and realized that the work was not only of an exceptional quality but also quantity. After recuperating the other boxes from the original auction, Maloof now has an archive of more than 100,000 photos in various forms (prints, negatives and undeveloped rolls that are slowly being developed).

The auction house told Maloof that his box belonged to one Vivian Maier but Google yielded exactly zero results for that name, as Maloof himself explains in what's set up as a conventional talking-head segment but in reality comes down to Maloof conducting, directing and shooting an interview with himself. The most startling early revelation is no doubt that

Despite all the clues she left behind, much of Maier's life remains a mystery.

she was a professional nanny and that no one around her was aware she was a world-class photographer. She seems to have made no attempt to ever show her photos of children and adults — most of them shot in black-and-white during the 1950s and 1960s — to magazines, galleries or even acquaintances. Maier had a particular eye for not only composition but also the absurdities of life, with her photos reminiscent of the best work of American big-city shutterbugs like Weegee, Robert Frank and Diane Arbus.

As with many very private people, rumors about Maier thrived, including those about her place of birth and the extent of her "eccentricity" and "dark side" that's mentioned by several interviewees. Though editor Aaron Wickenden generally manages to shape the material into a logical and flowing account, there are some points that could use elucidation, including Maier's direct connection to France (via her mother?). And the film's most important question — why did she never show her exceptional work to anyone? — remains unanswered since the only person who could answer that question is the late Maier herself.

TIFF Docs
Writer-Directors
John Maloof, Charlie Siskel
84 minutes

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Fanning idolizes Kline's aging Flynn.

The Last of Robin Hood

Kevin Kline, Dakota Fanning and Susan Sarandon star in this conventional drama about an aging Errol Flynn's relationship with a teenage girl BY TODD MCCARTHY

While it judiciously splits its focus to provide a good understanding of the motives of the three key players in a notoriously unsavory menage, the decorous *The Last of Robin Hood* just doesn't have the juice to do lusty justice to the story of lifelong libertine Errol Flynn's final fling. On the face of it, the fact that the aging swashbuckler's last lady was, in fact, a 15-year-old virgin when the relationship began will, for a significant public, likely provide a yuck barrier too great to surmount. The trio of film stars atop the cast reflects the intentions of A&E and Lifetime Films to go out theatrically first, but this is a TV-sized production in most other respects and will be more at home on small screens than large.

Kevin Kline, whose classic profile and physical flair in numerous films has often evoked the wry brio of the great romantic action star of the '30s and '40s, has said that he more than once turned down offers to play the Tasmanian-born roustabout in earlier years but found the star in his fading years more interesting to portray. At 65, Kline is actually 15 years older than Flynn was when he died of a heart attack in 1959, although the latter's autopsy revealed that he had the body of a 75-year-old.

Elegant, debonair and with mischief in his eyes, Kline always has been and remains the only conceivable choice to play Flynn, but the final two years of the latter's life provide for two other roles of equal importance, that of the teenage blonde Beverly Aadland (Dakota Fanning), whom Flynn spots on the studio lot and seduces the first night they're together, and her mother, Florence (Susan Sarandon), a stage mother so keen for her daughter to advance herself via association with Flynn that she agrees to accompany them everywhere to deflect suspicion from a man who famously stood trial for statutory rape.

For their first dramatic feature since winning both top prizes at Sundance seven years ago for *Quinceanera*, writers and directors Richard Glatzer and Wash Westmoreland have crafted a solid script that fair-mindedly assesses the reasons, however dubious, that causes each of the principals to embark upon and stay the course of the obviously doomed association: It made Flynn feel young, for Beverly it was flattering and exciting, and for Florence it provided the hope that her daughter might go places professionally.

Holding the enterprise back, however, is a terribly restrained directorial approach and academic visual style that prevent the lubricious story from truly coming to life. Glatzer and Westmoreland have created a film that's not only set in the late 1950s but that looks as though it was made then. On the plus side, cinematographer Michael Simmonds has come very close to reproducing the bright look of 3-strip Technicolor and the period re-creation succeeds better than one would fear from a Los Angeles-, New York-, Africa-, Cuba- and Vancouver-set film that was shot entirely in Atlanta.

On the downside, the film is virtually entirely lacking in visual dynamics or force; the straight-on compositions are almost always static, the surroundings are invariably pristine and never look lived-in, and the dramatic attitude remains far too polite for a story that, at its core, is about lust, that of a career debaucher on his farewell tour and a nymphet who, since she stayed with the old guy for more than two years, must have gotten into it in some way that's never so much as suggested here.

It is, after all, a real-life *Lolita* story, a fact acknowledged in a scene in which Stanley Kubrick (a physically inapt Max Casella) takes a meeting with Flynn to express his interest in casting the aging roué as Humbert Humbert in his forthcoming film version of Nabokov's novel, only to be told by Flynn that he would insist upon a package deal pairing him and Beverly. If only *Robin Hood* had a measure of the innuendo or panache of either rendition of *Lolita*, it would have made a start at giving the relationship between Flynn and Beverly some heat and subtext. Kline and Fanning, actors as fine as any you could want in these roles, are there waiting to be fully used, but they feel no more erotic together than Rock Hudson and Jane Wyman in *Magnificent Obsession*.

Compensating somewhat is Sarandon, whose tart performance as Beverly's haggard but feisty mom (with an artificial leg, yet) lends her scenes some oomph. Saddled with a dull husband who at least has some moral bearings, Florence is so blinded by Flynn's celebrity and so optimistic that an association with him will deliver something good that she casts a blind eye to the scandal that will inevitably one day entirely define her daughter. Despite Beverly's objections, Florence moves ahead with a book about the relationship, *Big Love*, out of an ongoing desire for the limelight, no matter how questionable, thereby paving the way for today's degraded celebrities for whom any attention is good attention.

Even as his constant drinking soaks him to the gills and hastens his early demise, Kline's Flynn is a constant tonic, as he dispenses witticisms, self-justifications and self-deprecating remarks in an irresistible English-accented baritone. "I'm too old for her, but she's not too young for me," he quips at one point, expressing both his refined style and degenerate tastes in a single sentence. Budgetary restrains are evident throughout, but all hands have maximized whatever they were given to work with. A small allocation for dirt — dramatically but especially visually — would have enriched the proceedings considerably.

Special Presentation
Cast *Kevin Kline, Susan Sarandon, Dakota Fanning, Bryan Batt, Max Casella, Jason Davis*
Director *Richard Glatzer, Wash Westmoreland*
92 minutes

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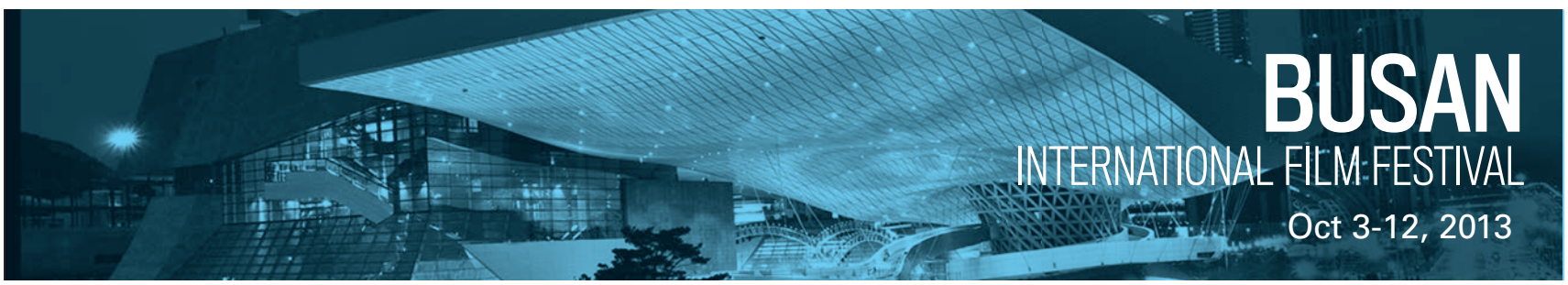

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FESTIVAL SCREENING GUIDE

TODAY

8:30 AM ***American Dreams in China***, Scotiabank 13, Press & Industry 1, Gala Presentation; ***The Armstrong Lie***, Scotiabank 2, Press & Industry 1, Special Presentation; ***Half of a Yellow Sun***, Scotiabank 11, Press & Industry 1, Special Presentation

8:45 AM ***Belle***, Scotiabank 1, Press & Industry 1, Special Presentation; ***HOME FROM HOME - Chronicle of a Vision***, Scotiabank 8, Press & Industry 1, Masters

9:00 AM ***Burt's Buzz***, The Bloor Hot Docs Cinema, Public 2, TIFF Docs; ***Club Sandwich***, Scotiabank 10, Press & Industry 2, Contemporary World Cinema; ***Devil's Knot***, Cinema 1, Public 2, Special Presentation; ***The Finishers***, Scotiabank 14, Press & Industry 1, Special Presentation; ***Going Away***, Scotiabank 4, Press & Industry 1, Special Presentation; ***Short Cuts Canada Programme 2***, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Short Cuts Canada; '***TIL MADNESS DO US PART***, Jackman Hall, Public 2, Wavelengths

9:15 AM ***Devil's Knot***, Scotiabank 3, Press & Industry 1, Special Presentation; ***The Right Kind of Wrong***, Scotiabank 6, Press & Industry 2, Gala Presentation

9:30 AM ***Dangerous Acts Starring the Unstable Elements of Belarus***, Scotiabank 9, Press & Industry 1, TIFF Docs; ***The Lunchbox***, Cinema 2, Public 2, Gala Presentation; ***Three Landscapes and Song and Spring***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Wavelengths; ***White Lies***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema

9:45 AM ***Midway***, Cinema 3, Public 2, TIFF Docs ***Oculus***, Scotiabank 7, Press & Industry 1, Midnight Madness; ***The Right Marketing Strategy for the Right Film***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

11:00 AM ***Bad Hair***, Scotiabank 13, Public 2, Contemporary World Cinema; ***Enemy***, Scotiabank 2, Press & Industry 1, Special Presentation; ***The Grand Seduction***, Scotiabank 11, Press & Industry 1, Gala Presentation; ***Philomena***, Visa Screening Room (Elgin), Public 2, Special Presentation

11:15 AM ***Quai d'Orsay***, Scotiabank 14, Press & Industry 1, Special Presentation; ***The Unknown Known***, Scotiabank 4, Press & Industry 1, TIFF Docs

11:30 AM ***The Dog***, The Bloor Hot Docs Cinema, Public 2, TIFF Docs; ***Dom Hemingway***, Scotiabank 1, Press & Industry 1, Special Presentation; ***The Eternal Return of Antonis Paraskevas***, Scotiabank 6, Press & Industry 1, City to City; ***The Sacrament***, Scotiabank 10, Press & Industry 1, Vanguard; ***Telefilm Canada's Talent to Watch - Session 2***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; ***The Wonders***, Scotiabank 9, Press & Industry 1, Contemporary World Cinema

11:45 AM ***All the Wrong Reasons***, Scotiabank 3, Press & Industry 1, Discovery; ***Night Moves***, Cinema 1, Public 2, Special Presentation

12:00 PM ***Gun Crazy***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, TIFF Cinematheque; ***Metallica Through the Never***, Scotiabank 12, Press & Industry 1, Special Event; ***Our Man in Tehran***, Scotiabank 5, Press & Industry 1, Mavericks; ***Rush***, Ryerson Theatre, Public 2, Gala Presentation; ***Short Cuts Canada Programme 2***, Cinema 3, Public 2, Short Cuts Canada

12:15 PM ***Witching & Bitching***, Scotiabank 7, Press & Industry 1, Midnight Madness

12:30 PM ***Belle***, Winter Garden Theatre, Public 2, Special Presentation; ***Qissa***, Cinema 2, Public 2, Contemporary World Cinema

1:00 PM ***Telefilm Canada PITCH THIS!***, Glenn Gould Studio, Press & Industry, Industry Programming

1:15 PM ***Eternal Return of Antonis Paraskevas***, The, Scotiabank 8, Public 2, City to City; ***Night Moves***, Scotiabank 2, Press & Industry 1, Special Presentation

1:30 PM ***Amazonia***, Scotiabank 6, Press & Industry 1, TIFF Kids; ***The Green Inferno***, Scotiabank 13, Public 2, Midnight Madness; ***Half of a Yellow Sun***, Scotiabank 4, Public 2, Special Presentation; ***The Love Punch***, Scotiabank 11, Press & Industry 2, Gala Presentation

1:45 PM ***The Amazing Catfish***, Scotiabank 14, Public 2, Discovery; ***Beneath the Harvest Sky***, Scotiabank 10, Press & Industry 1, Discovery; ***Man of Tai Chi***, Scotiabank 1, Press & Industry 1, Special Presentation

2:00 PM ***The Disappearance of Eleanor Rigby: Him and Her***, Visa Screening Room (Elgin), Public 1, Special Presentation; ***Hi-Ho Mistahey!***, Jackman Hall, Public 2, TIFF Docs; ***My Love Awaits Me by the Sea***, Scotiabank 9, Public 2, Discovery

2:15 PM ***The Armstrong Lie***, The Bloor Hot Docs Cinema, Public 2, Special Presentation; ***McCanick***, Scotiabank 3, Press & Industry 1, Contemporary World Cinema; ***The Selfish Giant***, Cinema 3, Public 2, Contemporary World Cinema

2:30 PM ***The Double***, Cinema 1, Public 2, Special Presentation; ***Engaging Your Audience***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; ***Pays Barbare***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, Wavelengths; ***Stay***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema

2:45 PM ***Mission Congo***, Scotiabank 7, Press & Industry 1, TIFF Docs

3:00 PM ***Dom Hemingway***, Ryerson Theatre, Public 2, Special Presentation; ***Gravity***, Princess of Wales, Public 2, Special Presentation

3:30 PM ***InRealLife***, Cinema 2, Public 1, Mavericks

3:45 PM ***Mystery Road***, Scotiabank 2, Public 2, Special Presentation; ***Triptych***, Scotiabank 11, Public 2, Masters

4:00 PM ***1982***, Scotiabank 6, Press & Industry 1, Discovery; ***Metalhead***, Scotiabank 8, Public 2, Contemporary World Cinema; ***Moguls: Greg Foster and Rich Gelfond***, Glenn Gould Studio, Press & Industry, Industry Programming

4:15 PM ***Club Sandwich***, Scotiabank 14, Public 2, Contemporary World Cinema; ***September***, Scotiabank 10, Public 2, City to City; ***Those Happy Years***, Scotiabank 4, Public 2, Special Presentation

4:30 PM ***Concrete Night***, Scotiabank 13, Public 2, Masters; ***Our Sunhi***, Scotiabank 7, Press & Industry 1, Masters; ***A Spell to Ward Off the Darkness***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Wavelengths; ***Therese***, Scotiabank 3, Public 2, Special Presentation

4:45 PM ***August: Osage County***, Scotiabank 1, Press & Industry 1, Gala Presentation; ***The Battle of Tabato preceded by The Disquiet***, Jackman Hall, Public 1, Wavelengths; ***Dangerous Acts Starring the Unstable Elements of Belarus***, Scotiabank 9, Public 2, TIFF Docs; ***Finding Vivian Maier***, Cinema 3, Public 1, TIFF Docs; ***Thou Gild'st the Even***, Scotiabank 5, Press & Industry 1, Vanguard; ***Under the Starry Sky***, Isabel Bader Theatre, Public 1, Contemporary World Cinema

5:00 PM ***Gabrielle***, Cinema 1, Public 1, Special Presentation; ***Industry Happy Hour***, Glenn Gould Lobby, Press & Industry,

Don McKellar's *The Grand Seduction*

Industry Programming; ***Quai d'Orsay***, Winter Garden Theatre, Public 1, Special Presentation

5:15 PM ***The Dark Matter of Love***, The Bloor Hot Docs Cinema, Public 2, TIFF Docs

5:30 PM ***indieWIRE @ Filmmakers' Lounge 2013 - Session 3***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

6:00 PM ***Asphalt Watches***, Scotiabank 6, Press & Industry 1, Vanguard; ***The Invisible Woman***, Visa Screening Room (Elgin), Public 1, Special Presentation; ***Sunshine on Leith***, Ryerson Theatre, Public 1, Special Presentation

6:15 PM ***Filthy Gorgeous: The Bob Guccione Story***, Cinema 2, Public 1, TIFF Docs; ***Soul***, Scotiabank 11, Public 1, Vanguard

6:30 PM ***1982***, Scotiabank 7, Public 2, Discovery; ***August: Osage County***, Roy Thomson Hall, Public 1, Gala Presentation; ***Joe***, Princess of Wales, Public 1, Special Presentation

6:45 PM ***Paradise***, Scotiabank 8, Public 2, Discovery; ***A Place in Heaven***, Scotiabank 14, Public 1, Contemporary World Cinema

7:00 PM ***Bobô***, Scotiabank 9, Public 1, Discovery; ***Mary Queen of Scots***, Scotiabank 2, Public 1, Special Presentation; ***Miss Violence***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, City to City; ***October November***, Scotiabank 10, Public 2, Contemporary World Cinema; ***We are the Best!***, Scotiabank 4, Public 1, Special Presentation

7:15 PM ***CRISTO REY***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema; ***For No Good Reason***, Cinema 3, Public 1, Mavericks; ***Giselle***, Isabel Bader Theatre, Public 1, Contemporary World Cinema; ***Le Grand Cahier***, Scotiabank 13, Public 1, Contemporary World Cinema; ***McCanick***, Scotiabank 3, Public 1, Contemporary World Cinema

7:30 PM ***The Husband***, Scotiabank 1, Public 1, Special Presentation; ***Metallica Through the Never***, Scotiabank 12, Public 1, Special Event; ***Wavelengths 4: Elysium***, Jackman Hall, Public 1, Wavelengths

7:45 PM ***Gloria***, Cinema 1, Public 1, Special Presentation

8:00 PM ***Blue Ruin***, The Bloor Hot Docs Cinema, Public 1, Vanguard; ***One Chance***, Winter Garden Theatre, Public 1, Special Presentation

8:30 PM ***iNumber Number***, Scotiabank 6, Press & Industry 1, Contemporary World Cinema

9:00 PM ***The Fake***, Scotiabank 7, Public 2, Vanguard; ***HOME FROM HOME - Chronicle of a Vision***, Cinema 2, Public 1, Masters; ***Starred Up***, Ryerson Theatre, Public 1, Special Presentation; ***Third Person***, Visa Screening Room (Elgin), Public 1, Special Presentation

9:30 PM ***Blood Ties***, Roy Thomson Hall, Public 1, Gala Presentation; ***The Immoral***, Scotiabank 9, Public 1, Contemporary World Cinema; ***The Major***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema; ***The Militant***, Scotiabank 11, Public 1, Discovery

9:45 PM ***The Dinner***, Scotiabank 4, Public 1, Contemporary World Cinema; ***For Those Who Can Tell No Tales***, Scotiabank 8, Public 2, Special Presentation; ***The Great Beauty***, Scotiabank 1, Public 1, Special Presentation; ***I'm the same I'm an other***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, Wavelengths; ***White Lies***, Scotiabank 14, Public 1, Contemporary World Cinema

10:00 PM ***All the Wrong Reasons***, Scotiabank 10, Public 2, Discovery; ***Bethlehem***, Scotiabank 3, Public 1, Discovery; ***The Liberator***, Isabel Bader Theatre, Public 1, Special Presentation; ***Rags and Tatters***, Jackman Hall, Public 1, Contemporary World Cinema; ***Rhymes for Young Ghouls***, Scotiabank 2, Public 1, Discovery; ***Short Cuts Canada Programme 3***, Cinema 3, Public 1, Short Cuts Canada; ***Under the Skin***, Princess of Wales, Public 1, Special Presentation

10:15 PM ***When Evening Falls on Bucharest or Metabolism***, Scotiabank 13, Public 1, Contemporary World Cinema

10:30 PM ***Enemy, Cinema 1***, Public 2, Special Presentation; ***Gerontophilia***, The Bloor Hot Docs Cinema, Public 1, Vanguard

11:59 PM ***Afflicted***, Ryerson Theatre, Public 1, Midnight Madness

TOMORROW

8:15 AM ***The Fifth Estate***, Scotiabank 13, Press & Industry 2, Gala Presentation

8:30 AM ***12 Years a Slave***, Scotiabank 1, Press & Industry 2, Special Presentation; ***One Chance***, Scotiabank 2, Press & Industry 1, Special Presentation; ***Rhymes for Young Ghouls***, Scotiabank 11, Press & Industry 1, Discovery; ***Siddharth***, Scotiabank 8, Press & Industry 2, Contemporary World Cinema

8:45 AM ***Hateship Loveship***, Scotiabank 4, Press & Industry 2, Special Presentation; ***Three Interpretation Exercises***, Scotiabank 6, Press & Industry 1, Wavelengths

9:00 AM ***The Disappearance of Eleanor Rigby: Him and Her***, Scotiabank 3, Press & Industry 1, Special Presentation; ***The Grand Seduction***, Cinema 1, Public 2, Gala Presentation; ***I'm the same I'm an other***, Jackman Hall, Public 2, Wavelengths; ***The Militant***, The, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Discovery; ***Opening Breakfast: Keynote Address***, Shangri-La Hotel Toronto, Press & Industry, Industry Programming; ***Starred Up***, Scotiabank 10, Press & Industry 1, Special Presentation; ***The Unknown Known***, The Bloor Hot Docs Cinema, Public 2, TIFF Docs; ***Violette***, Scotiabank 14, Press & Industry 2, Special Presentation; ***Walesa. Man of Hope.***, Scotiabank 5, Press & Industry 2, Special Presentation

9:15 AM ***Friends from France***, Scotiabank 7, Press & Industry 2, Contemporary World Cinema; ***Giraffada***, Cinema 3, Public 2, Discovery; ***Unfair World***, Scotiabank 9, Press & Industry 1, City to City

9:30 AM ***The Finishers***, Cinema 2, Public 2, Special Presentation; ***Short Cuts Canada Programme 3***, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Short Cuts Canada

9:45 AM ***Session #1: Animated Stories***, Shangri-La Hotel Toronto, Press & Industry, Industry Programming

10:00 AM ***Cinematography and Technology - 4K: Beyond RED***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; ***Keynote Conversation: Andrew Jarecki - New Revelations Ten Years After — Capturing the Friedmans***, Glenn Gould Studio, Press & Industry, Industry Programming

10:30 AM ***Paradise***, Scotiabank 11, Press & Industry 2, Discovery

10:45 AM ***Enough Said***, Scotiabank 2, Press & Industry 2, Special Presentation; ***South is Nothing***, Scotiabank 8, Public 2, Discovery; ***Sunshine on Leith***, Scotiabank 13, Press & Industry 1, Special Presentation

11:00 AM ***August: Osage County***, Visa Screening Room (Elgin), Public 2, Gala Presentation; ***Session #2: Local Stories***, Global Films, Shangri-La Hotel Toronto, Press & Industry, Industry Programming; ***The Wind Rises***, Scotiabank 4, Press & Industry 1, Special Presentation

11:15 AM ***Joe***, Scotiabank 1, Press & Industry 1, Special Presentation; ***A Wolf at the Door***, Scotiabank 10, Press & Industry 2, Contemporary World Cinema

11:30 AM ***Alex Gibney - The Fight for Fair Use***, Glenn Gould Studio, Press & Industry, Industry Programming; ***Intruders***, Scotiabank 5, Press & Industry 2, Contemporary World Cinema; ***Palestine Stereo***, Scotiabank 7, Press & Industry 2, Contemporary World Cinema; ***Telefilm Canada's Talent to Watch - Session 3***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

11:45 AM ***Beneath the Harvest Sky***, The Bloor Hot Docs Cinema, Public 2, Discovery THR

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Johansson, pictured with *Girl With a Pearl Earring* director Peter Webber at the 2003 fest, returns as an alien in Jonathan Glazer's science fiction film *Under the Skin*, screening today.

DONALD WEBER/GETTY IMAGES

Scarlett Johansson was Toronto's It girl in 2003

THE *HOLLYWOOD Reporter* crowned Scarlett Johansson "the queen" of 2003's Toronto International Film Festival — and for good reason. The actress, then 18, attended the festival with *Girl With a Pearl Earring*, in the role of the housemaid and early muse of painter Johannes Vermeer. It was Johansson's second feature in 2003 after Sofia Coppola's *Lost in Translation*. "Scarlett had a one-two punch that year," recalls *Pearl* producer and Open Road Films CEO Tom Ortenberg. "The force of those two movies back-to-back for such a young, accomplished actress really put Hollywood on notice that she was a force to be reckoned with." Known for possessing a maturity beyond her years, Johansson made her acting debut at age 9 in 1994's *North* as John Ritter's daughter and later went on to play more sophisticated roles. "I think a lot of that has to do with the fact that I finally became an adult. People wouldn't say, 'Sexy 15-year-old Johansson' ... That's gross," she told *The Observer* in 2003 regarding her image change. According to Ortenberg, Johansson's successful two-step that year "spoke volumes about where she was headed as an actress" and helped turn a rising film star into a major Hollywood name.

— MEENA JANG

'Girl With a Pearl Earring'

TORONTO — "Girl With a Pearl Earring" is a fictional exploration of the world of Dutch master Johannes Vermeer and the painting of his most enigmatic and beloved portrait, "Girl With a Pearl Earring." The movie takes us deep into the intimate realms of artistic inspiration. Based on Tracy Chevalier's best-selling novel, Olivia Hetreed's screen-

film

BY KIRK HONEYCUTT

screened
Toronto International Film Festival

the bottom line

the floor above, in his studio, Vermeer (Firth) labors painstakingly but in peace on his paintings. He is not prolific, taking months to complete a commission, thus straining the household's finances.

In the new maid, the daughter of an artist, Vermeer senses an appreciation of his work no one else in the family shows. As her husband's interest

The Hollywood Reporter

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